

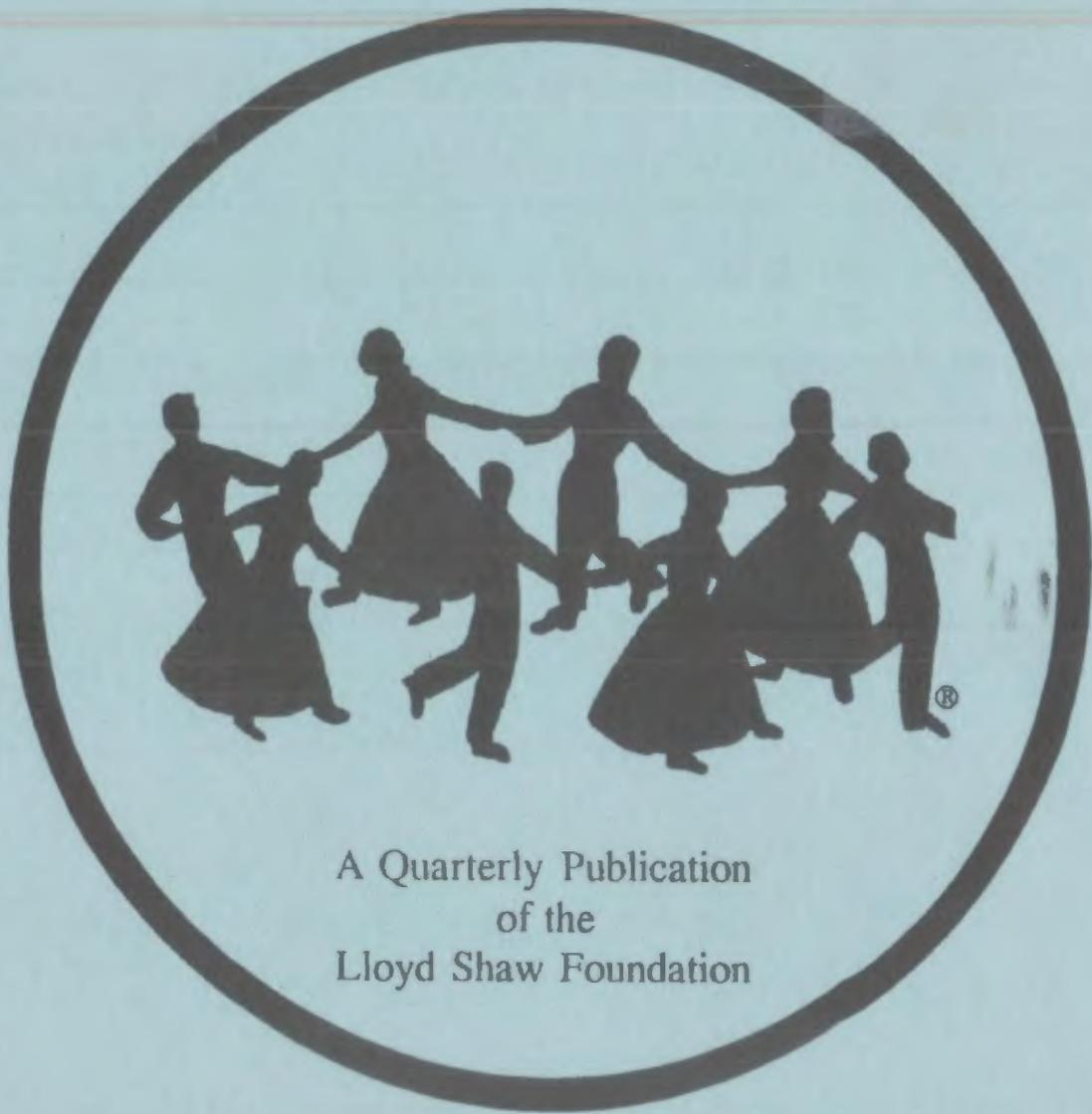
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**The
American
Dance Circle**

December 2009

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THE LLOYD SHAW FOUNDATION

The Lloyd Shaw Foundation is a non-profit organization with the following mission statement: "The Lloyd Shaw Foundation will

- share a diverse range of dance and music with a broad intergenerational audience;
- develop leadership in dance and music to ensure its continuity.
- retain records which document the past, present, and future of our American dance; and
- promote fellowship and enjoyment through the production of dance events, music, and dance materials;
- all of which emphasize the spirit and dances of Lloyd Shaw."

Membership in the Foundation is open to all who are interested in these goals. (See Membership Chair, back inside page.)

Square dances, contra dances, round dances, mixers, and quadrilles are chief among the kinds of dance the Foundation seeks to preserve and foster. The Foundation engages in a wide variety of activities, including:

- training teachers and dance leaders
- producing records, kits of dance materials, and other materials for dancers and dance leaders
- sponsoring recreational dance weeks
- publishing books and other printed materials pertaining to dance
- preserving dance material of historical interest through its Archives.

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LETTER FROM THE PRESIDENT

By Rusty Wright

Hi, welcome to the ADC for December, 2009.

Lovetta (my wife and, according to everyone, my much better half) started quilting this past spring. She decided she wanted to enter something in the State Fair in our area. She entered her first full size hand-quilted quilt, her first quilted wall hanging, her first machine-quilted quilt, her first quilted table runner, and a crocheted table cloth that she finished at Christmas last year. She won three first places and two seconds. Isn't that great? I'm very proud of her!

And now on to something else.

As most of you know, I'm from the square dance world and September and October are the beginning of most square dance classes. I've had reports from several square dance callers and they say that the attendance at the classes is down. I'm surprised because usually when the economy is down, square dance classes are up. Dancing is one of the most affordable activities available.

Square dancing is one of the few dance activities that require classes. How is the attendance at the dance activities in your area? Is it up or down or maybe the same?

As you read in my article "LSF Music and Other Materials join the 21st Century" in the last ADC, we are making changes to the distribution of LSF music and materials (books, manuals, etc.). I would like to report that it is going well. Eric Schreiber took a trip from his home in Elsau, IL, to Macks Creek, MO, to pick up the LSF music. Thanks Eric! By the time this ADC comes out, he will have the music processed (hopefully--it is time consuming and I don't know what his schedule is like right now). Then all we have to do is coordinate it with the distributors. I would like to have this done by the first of the year BUT with Thanksgiving and Christmas, who knows.

Speaking of Christmas, are you going to Terpsichore's Holiday, December 27, 2009 to January 1, 2010? I've heard that this is a real nice dance camp and a lot of fun. This is the only LSF dance camp I haven't been to. I would really like to go but that time of year is when my entire family gets together. Our son is a greens keeper (golf, for those of you who don't know) in Oklahoma. They don't seem to have much demand on the greens keepers in the winter there. I wonder why.

See you at a dance or in the next *American Dance Circle*.

SinSquarely,
Rusty Wright

The holidays are coming. Wouldn't your friends like to receive a membership in the LSF? See page 14.

CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

It is always interesting to find an older dance that reminds one of another dance with similar movements, but is also enough different to raise questions about the origin and relationship of the two dances. A popular proper triple minor dance from the late 1700's is *The Market Lass*; it was featured in this series in the June 2002 issue (Vol. 23, #2). That dance (and others) includes a hand (or arm) turn three-quarters (3/4) to form facing lines of three across the set, then another hand (or arm) turn 3/4 to end proper and progressed. The dance can be found in reference 1.

A somewhat similar, but different, dance was found in reference 2 with the title of *German Dance*. It is also a proper triple minor dance but with a 48 bar sequence instead of the usual 32 bars. I do not have a date of origin but one can infer that it is from the mid to late 1700's, making it somewhat contemporary to *The Market Lass*. It very quickly establishes facing lines of 3 across and then uses two hand turns to have the 1s move to the lines on the sides, at first improper between the 2s and 3s, and then to return to proper lines and progressed. Here is the dance.

GERMAN DANCE

Proper triple minor [1, 4, 7 etc. active & not crossed over]

A1 1s - DOWN THE OUTSIDE & TURN ALONE
- UP THE OUTSIDE [to facing lines of three]
[man with 3s, lady with 2s]

A2 All - SET [or balance]

1s -TWO HAND TURN 3/4 [end improper between
the 2s & 3s]

B1 All - SET

1s -TWO HAND TURN 1/2 [slowly] [end proper]
[now progressed]

B2 All [in minor sets] - CIRCLE LEFT [six hands full
around]

C1 All - SET

All with own partner - TWO HAND TURN
[end in places, proper]

D 1s with 2s - RIGHTS & LEFTS [4 hands, start
with R hand to partner]

Forming the facing lines of three in A1 requires the lady to do some maneuvering; she could go up and around lady #2 into the line of 3 to face down; alternately she could move into the center with the 2s and then turn into position. Meanwhile the #1 man can move directly into his line of 3 without complications. With 8 counts of music to accomplish that, he can be rather leisurely in doing so, or just slide across into the line from his position at the foot of the minor set. This dance can be adapted to 32 bar music by leaving out 2 of the 3 four-bar setting [balancing] sequences without altering the positioning of the dancers.

Other dances get into facing lines of 3 in still other ways. *Market Lass* has the 1s going down the outside, crossing at the foot of the minor set and up to 2nd place improper, and then a 3/4 hand turn to form facing lines of 3 across the set. *Money Musk* achieves the same results by the 1s turning 1-1/2 at the head, then down the outside to 2nd place improper, and the same hand turn 3/4 to facing lines of 3 across the set. Except for the way the 1s get to 2nd place improper, the two dances are otherwise the same.

Arcadian Nuptials, a proper triple minor 24 bar jig of 1752, first has the 1s turn by the right to then cast below the 2s [to end proper], then has the 1s turning by the left to cast around their own gender to form facing lines of three across the set [man between 3s, lady between 2s]. That means the #1 man casts out and down around the #3 man, while the #1 lady casts out and up around the #2 lady. In the lines across, all set [twice] but during the 2nd set the 1s turn single to end improper between the 2s and 3s. Each line of 3 in the minor set then sets twice [balances], the minor set circles left and the partners do a two hand turn to their progressed place ending proper ready to begin again. The

first 16 bars of *The Retreat of Clinton* [dated 17??] are almost identical.

Lady Buckley's Whim, another proper triple minor dance of 1788, starts with the 1s going down the outside and back, and then has the 1s dance down the center, same way back and castoff to facing lines of 3. The lady is to end facing *up* between the 3s and the man is to end facing *down* between the 2s. I would assume that the lady moves to her line across directly as part of the castoff, while the man *rolls* [or slides] into his place in line after going around the #2 man. Then, after some setting, a two hand turn 3/4 to end in 2nd place proper, a circle left and right, and 4 changes of Rights and Lefts, the dance begins again with new minor sets.

One of the simpler ways to form lines of 3 across in triple minor dances is to have the minor sets circle 3/4 round. In a proper triple minor, a circle left 3/4 ends with the 3 men facing up, 3 ladies facing down; a circle right 3/4 leaves the men facing down, ladies up. In an improper triple the actives are usually crossed-over [mixed] at the start and the lines across remain mixed. One example of forming lines of 3 across in a proper triple minor is *Sackett's Harbor*. An equivalent to circle left 3/4 is a circle right 1/4 - this can be found in *Favorite Scotch Hornpipe*.

Lines of 3 across the set can be found in many dances of the colonial period and were evidently a popular movement. They can also be viewed as another way to keep the 3s in a triple minor dance involved in the choreography - and from going to sleep while the 1s and 2s dance. It is apparent that several methods to get the dancers into facing lines of 3 were explored.

Reference 1. *Heritage Dances of Early America*, by Ralph Page, The Lloyd Shaw Foundation, 1976

Reference 2, *Social Dances of the American Revolution* (a book once found but since lost. Publication data not recorded.)

WIZARD'S WALK

By Paul Moore

In 1995 a new piece of Halloween music came out, and it became an immediate hit among fiddle players. "Wizard's Walk" by Jay Ungar has all the feeling of wizards walking among us. It is written in a minor key, and there is a striking change of tone from the first half of the tune to the second. Though it has been out for close to fifteen years, it is still a work in progress. I copied out one version of the tune from the internet; then Jay was kind enough to share the latest version. He has made some minor changes in the melody, but the changes make the tune even more effective. The latest version is printed below.

If you would like to hear the tune, go to U-Tube on the internet and type in "Wizard's Walk" in the search panel. There are many versions of the tune. Most of them are straightforward playings, though there is a version done by a Celtic Rock Band.

Jay's daughter Ruthie wrote a truly ingenious dance for the tune. It takes full advantage of the mood of the music. The first half, in a minor key, moves the dancers smoothly around in a circular pattern. In the second half, still in a minor key, the music becomes intense and frantic and so does the dance. Here is the dance.

The Wizard's Walk by Ruth Ungar Formation: alternate duple Music: title tune only

Intro: - - - -, with neighbor couple circle left half way

1-8: - - balance the circle, -- circle half way

9-16: - - balance the circle, start on the side grand chain*

17-24:- - - -, - - and one more hand

25-32:- - left gypsy partner**, - - balance and swing partner***

33-40:- - - -, - - - -

41-48:- - - -, Wizard's Walk****

49-56:- - - -, - - - -

57-64:- - - -, new neighbors circle left half way

* For square dancers, the grand chain is a square thru 4 hands; the fourth hand ends back where the square thru started, facing the neighbor. One hand more is a pull by

the neighbor by the right and turn one quarter to face the partner.

**The natural flow is to do a left-handed movement, in this case a gypsy. A gypsy is left shoulder to left shoulder and walk around the pivot point back to original side and facing partner.

*** There is a change in the feel of the music, so the swing is more intense than the first half of the dance. Finish the swing back to back with the first couple you danced with – or, face your original direction, the ones facing down and the twos facing up.

****Wizard's Walk is the highlight of the dance. Be careful to stay facing the same direction throughout the movement. The ones step to the outside and go down the outside past the twos (only one couple), while the twos stay in the center and move up one position. The ones then go into the center and the twos to the outside to move forward past one more couple. The ones then step to the outside and the twos into the center and everyone backs up one position. The ones come into the center and the twos to the outside and back up past one couple. Everyone should be back to the starting position of the Wizard's Walk.

The first half of the dance is smooth and flowing, and is pretty standard. Couples one and two join hands to circle left half way in four steps, then balance forward and back in four counts. Repeat to get back to home. Start with the neighbor with the right hand to do a square thru of standard speed (not a slow square thru) and go five hands which leaves everyone facing the center and the partner. See saw the partner – walk around each other by the left shoulder. I don't know if Ruth intended to just make the body flow correct or if there was something deeper. According to legend, witches dance to the right, while most people dance circles to the left. I kind of like the idea that this in the conversion point from an ordinary dance to something magical.

The left shoulder gypsy is the opposite direction of the square thru and of the following swing. The balance toward the partner cancels the flow and allows the dancers to reverse direction. Be sure to finish the swing exactly at the end of the phrase and face away from the

couple you just danced with and be ready to start the Wizard's Walk on the first beat of the phrase. Just a quick note about the Wizard's Walk: I have danced it as written, a no-hands movement; but I have also danced it with partners holding inside hands, so the ones go over one couple and under the next, then the ones back over that same couple and under the first couple.

Many thanks to Jay Ungar and Molly Mason for the new version of the music and the permission to reprint it. See their website: www.jayandmolly.com. Be sure to catch them in concert when they are in your neighborhood.

The Wizard's Walk

by Jay Ungar

The musical score for "The Wizard's Walk" is presented in seven staves. The first six staves contain the main melody with various chords indicated above the notes. The seventh staff is labeled "Coda" and ends with a double bar line. The chords used include F#m, B, Am, F, Am, B, C, B, C, B, C, B, B, F#m, B, D, A, C, F#m, Bdim, Bsus2, B, and F#m.

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LINES ABOUT SQUARES

By Dick Pasvolsky

I have selected four singing call dances that appeared in Bob Osgood's magazine *Sets in Order* during the five-year period 1948 to 1952. They are: "Old Fall River Line," "Crawdada Song," "Hinky Dinky Parlez Vous," and "End of the World."

Fall River Line

Introduction:

All join hands and circle
You circle left around
Break and swing your partners now
You swing 'em all around
Join hands again and circle right
Back to places all
(Add 4 counts of patter)

Figure:

The two head couples promenade half around the outside ring
Up the center and right and left through
Till you get back home again
Circle up four with the couple on the right
(Couple one with couple two, three with four)
Break the ring and form two lines
Forward up eight and fall back eight
On the Old Fall River Line
Chain the ladies across the set
(Add four lines of patter)
(Opposite ladies chain but do not chain back)
Chain those ladies down the side
(Add four counts patter)
(Ladies turn and chain with the other lady in the same line but do not chain back)
Chain those ladies across the set
Turn around and watch 'em go
Chain them home, you chain them home
And hand them to their beaux.
Now you allemande left with your corner
And you allemande right with your own
Swing your corner lady there

You swing her all alone
Promenade with the one you swung
Hurry up, you're doing fine
Promenade like a big parade on the Old Fall River Line

Crawdad Song

Introduction:

Swing your corner, swing your corner, Honey
Go back home and swing your own, Babe
Promenade your own to the crawdad hole
You get a line and I'll get a pole
Honey, baby, mine

A.

All around your left hand lady, Honey
See saw your pretty little taw, Babe
Ladies center and back to the bar
Gentlemen center with a right hand star
Honey, Baby, mine

B.

A left hand star the other way back, Honey
Pass your own and take the next, Babe
The men back out and the girls sweep in
The ladies star and you're gone again
Honey, Baby, mine

C.

Now the girls back out and the men sweep in, Honey
The gentlemen star and you're gone again, Babe
Swing and swing and swing and swing
Honey Baby mine.

Repeat A, B and C until figure is completed with original partner.

Ending

Allemande left with your left hand, honey
Right to your partner right and left grand, Babe
Promenade to the crawdad hole
You get a line and I'll get a pole
Honey, baby mine

Break: This figure starts from a Dopaso

Partner left with a left hand 'round
The corner lady with a right hand 'round
Partner left and don't fall down, go all the way 'round
To the right hand lady with a right hand 'round
And your partner left with a left hand 'round
Now the corner by the right just one more time
It's once and a half, you're doing fine,
And the gents step in to a left hand star
And you back up, boys in a wrong way thar
Now the ladies go in and the gents go out
(Both walk forward)
And you turn that wrong way star about
(Ladies are now in the wrong way thar. The lady
backing up in front of the gent becomes his corner)
Now the corner lady with a left hand swing
And the four gents star across the ring
To the opposite gal and she's your own
So you promenade, you promenade home.

Hinkie Dinkie Parlez Vous

(Record: Imperial 1107)

Well you face your corner lady and you balance with a
smile
(Face corners, take left hands and bow)
Spin her half way 'round and you swing a little while
(Exchange positions with corners by gents
spinning ladies under their left arms. Then a short swing)
Docey your own pretty girl,
Step right up and give her a whirl
Hinkie Dinkie Parlez Vous
(Pass corners right shoulders, docey partners,
swing partners)
Allemande left your corner and a right hand to your pard,
Right and left along the ring to your own back yard
Promenade on your toes, all the belles and all the beaus
Hinkie Dinkie Parlez Vous

Figure:

Two head couples forward and back, Parlez Vous
Forward again and pass right through, Parlez Vous
The gents hook on and swing back home, girls the other
way all alone
Swing your partners around and around

(Head couples forward and back. Forward again and pass thru to opposite positions. Gents step to middle with a left elbow hook and swing around one and a half times to home while ladies walk in opposite direction-clockwise-inside of set to meet partner at home position. Head couples swing.)

It's forward again and circle four-here we go

Round and round with a docey do

A Paris whirl and let 'em go

The French may have a name for this

They probably got it from the Swiss

Everybody swing your Mademoiselle

(Head couples circle and docey do. Everyone swings.)

After you have swung, you promenade, parley vous

Half way 'round and switch right back, parley vous

(Usual promenade only half way around, then partners make an inside turn toward each other, reverse direction and walk back to home position.)

Now you're home you break and spin

Docey partners with a grin

Hinkie dinkie parley vous

(On return home after promenade, gents spin partners under right arms, partners docey and swing.)

Repeat figure for second and fourth, third and first and fourth and second, followed by a break

Closer

Use last half of opener starting with Allemande left, etc.

Note: Docey in this dance is the back to back figure that we call do sa do. Docey doe refers to a much more complicated figure used in the late 1940's and early 1950's. Lloyd Shaw defines it thus:

"Two couples join hands in a circle of four with each lady on the right of her partner and opposite the other lady. The four circle left. Each gentleman passes his lady's left hand from his right hand to his left in such a way that at the moment of the break she passes beyond the opposite lady or between the opposite

couple. She now makes a left turn, taking his left hand with her left hand. The two gentlemen remain facing each other while each passes his lady behind him (letting go of her hand as soon as necessary) and reaches out with his right hand and takes the opposite lady, who is coming around from behind the opposite man, by her right hand, and while she is still facing the opposite man, the man passes her around behind him. He now reaches out with his left hand and takes his partner, who has just passed around the opposite gentleman, by her left hand. Still holding her left hand in his left, he puts his right hand behind her waist and turns her to whatever new position the dance calls for."

End of the World

Original dance by Dr. J. Vannes Boone, Dallas, Texas
Western Jubilee record 513, with calls by Mike Michele

And now let's all do-si-do with your corner
Come back and you swing with your own
Now an allemande left on your corner
And you do-si-do round your own
Come on and weave down that old winding lane
Swing when you meet with your Jane
Then you keep her in your arms and promenade her
Promenade to the end of the world

Now the head two couples out to the right and circle
And you circle to the end of the world
With an old barrel roll, the heads dive below

(From the circle of four, no one turns loose. Lead couple walks forward under an arch formed by the other couple. Still hold on. As lead couple gets under arch, the other couple lowers their arch behind lead couple and waits. Lead couple, still holding on, turn their backs to each other and raise their joined hands and lower them over their own hands. This will put both couples in a four leaf clover formation with both couples facing each other and all of their hands crossed in the center.)

Four leaf clover and around you go

Buzz step to the left

You roll that other couple down the hill

(Lead gent, still holding partner's hand, raises his right hand and forms an arch, and pulls with his

left hand. The other couple walks under the arch. Still holding all hands the other couple raises their joined hands, turns back to back, and both couples are again in a circle of four with everyone facing in and no hands crossed.)

Then you step right out and swing that opposite Jill (Waist swing the corner girl. This is best executed if the couples will circle until the leading couples are on the outside of the square before breaking to swing corner. Then, when you swing partner (next call), all couples will be near home.)

Now you leave her there alone. Go back home and swing your own

And you swing her to the end of the world

These four dances are typical of the singing called dances that were created using the limited number of figures that were available during the 1950s. We had no square thru, star thru, spin chain thru, spin the top, etc. Almost every singing call dance created in the 21st century contains at least one of those figures.

Remember that it is time to renew your membership unless you are a life member or you paid for more than one year.

Individual - \$25

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Send your dues payment to
Lloyd Shaw Foundation c/o
Ruth Ann Knapp, Membership Chair
2124 Passolt, Saginaw, MI 48603

CRACKING CHESTNUTS BY DAVID SMUKLER WITH DAVID MILLSTONE

Reviewed by Paul Moore

We just had our first big blow of the fall: my maples are bare, but the ground is coated with red leaves and brown pine needles. A neighbor just dropped in with two grocery sacks filled with chestnuts. The wind had stripped her trees, and she had to race the squirrels to get the nuts packed away.

Chestnuts are hard work – they don't crack easily like filberts or walnuts. There is the formidable spiny outer layer, then the softer but tough inner shell, and finally a skin. Getting to the meat of the chestnut is more than worth it because it is so sweet and fulfilling.

And so it is with the contra dances we call chestnuts. And so thank heaven for *Cracking Chestnuts* by David Smukler with David Millstone, two very talented contra leaders and writers. Several years ago they started writing a series of columns about chestnuts for the Country Dance and Song Society.

This 8 1/2" x 11" spiral bound book is both a good read and a valuable research tool. Smukler and Millstone have done their homework and presented their findings in a reader-friendly style. They give some necessary background (such as why the dances are called chestnuts), comments on calling styling, and how triple minors work. And to my great delight they included a section on the Dean of contra callers, Ralph Page, without whom there would be no Chestnuts to dance or write about.

The heart of the book is the dances themselves. Seventeen dances are examined in detail. The history of the dances is presented in an entertaining manner, including historic events which may have inspired the dances. They also show that dances of the same title were danced differently according to geography; in other words, the dances changed according to the tradition of the people dancing them.

The variations of the dances discussed range from the sequence of basics to the use of hands, feet, and eyes. For example, there are many different ways that the first 16 bars of *Petronella* can be danced, from very simple balances and turns by actives only to elaborate

pas de bas and all dancers spinning. *Rory O'More* and *Mony Musk* also get detailed treatment. Of all the dances, *Mony (Money) Musk* earns the greatest discussion because of its history, its music, and its styling.

And speaking of music, we are aware that many of the chestnuts are locked to particular "chunes." It feels almost like blasphemy to dance *Chorus Jig* (which is actually a reel, not a jig) to any other tune. And the same for *Petronella (Pat'nella)*. Some dances, like *Queen Victoria* can be danced to a variety of melodies. Smukler and Millstone know the canon of chestnuts and the range of tunes available so well that they can share special insights to the dances and music. Additionally, a treat for musicians, the lead sheet for many tunes is printed.

Beyond the seventeen dances that are highlighted, twenty more chestnuts are included at the back of the book. Several are easily deciphered, while others have figure explanations or alternate versions.

To top it off, the appendix includes all the sources they used to write the book. From my point of view, this is a treasure. Recently I started to make my own collection of chestnuts, and Smukler and Millstone have far exceeded anything I could do for myself. The authors have thoroughly cracked the chestnuts; they have torn away all the layers that have attached themselves to the chestnuts and left us with the sweet meat. The book is available from the Country Dance and Song Society in Haydenville, MA. www.cdss.org

STIR THE BUCKET

Diane Ortner, Linda Bradford and her husband George, daughter Dorothy, and son-in-law Frank have just returned from a tour of Mayan sites from Mexico to Belize.

At press time **DeWayne Young** was in a Salt Lake City hospital being treated for some cancerous spots around his eye. He is now recuperating back in Phoenix. Wear sunscreen, he urges.

A REVIEW OF *SWEET TALK: AN EXTENDED CONVERSATION WITH RALPH SWEET ABOUT CONTRAS, SQUARES, MUSIC AND CALLING*

By Bill Litchman

This DVD contains an interrupted monologue by long-time Connecticut caller Ralph Sweet, who began calling about 60 years ago. His experiences and thoughts about squares and contras are presented with no disruptions by a narrator or moderator (with very few exceptions). Ralph's comments are bolstered with occasional still shots and short sound tracks. There are also short views of Ralph in dance/calling settings including his musical backing.

In the blurb for this DVD, Ralph is described as an active caller (after 60 years of calling) who uses a large variety of singing squares though his experience includes contras, English, and a variety of other forms of dancing. He spent 20 years calling modern Western squares until he became bored with the sameness. He then began looking further and found traditional forms of square and contra dancing in nooks and crannies of New England. He spent many, many hours traveling to dances, listening to callers, and being a careful observer of the whole dancing scene.

The DVD did not work well on my machine and so I viewed it on my laptop computer which did much better. I approached this production with an expectation to see a historical video presented in the format of a conversation with Ralph. It is not a historical video but simply a presentation of interesting aspects of Ralph's life and times, and very surprising they are.

It is very surprising that Ralph's progress through his life and the maturation of his views on dancing, calling, and the changes which have come to him over time are very much the same as my own over a slightly shorter period of time but in a completely different part of the country. The stages through which Ralph has gone run from dancer to caller to experimenter to mature

dance leader with a great deal of common sense. His stories of his experiences in each of these stages of his dancing and calling life are wonderful and very entertaining, especially to the viewers who have a little experience of their own.

I do recommend getting this DVD and watching it from time to time, particularly if you are a caller or dance historian or even if you are an interested dancer. There are many things to be gleaned from the presentation. Ralph gives cogent tips to aspiring callers and dancers running from repertoire, programming, teaching, dance construction, music, and the handling of dance evenings. These are not gathered together in a list, mind you, but embedded within the flow of his monologue.

On the other hand, it is impossible to gain a coherent story of the development of New England dancing from his comments alone. There aren't nearly enough time markers in what he says to create a timeline of any specific form of dancing either square or contra. With careful viewing you find that Ralph was born about 1929 and that he started calling when he was about 20 years old. Other than that, there is very little to connect what he says with the calendar! Bear in mind, too, that the development of square dancing in the south and west is very different from that in New England. Ralph sticks to his own personal experiences which are wonderful just by themselves.

I am very pleased with what I have seen. I'd like very much to meet him one of these days.

[The 73-minute DVD is made by Farnum Hill Productions, Lebanon, NH, and is produced by David Millstone.]

CHESTNUTS ROASTING BY AN OPEN FIRE

By Paul Moore

The person who changed Christmas more than anyone was Charles Dickens. In *A Christmas Carol*, Dickens kept up his tradition of contrasting the lot of the poor with that of the wealthy. Without being overtly religious, Dickens espoused love and charity for all people. Scrooge needed some pretty tough prodding by the spirits to get him to see that he needed to be part of the solution.

Included in *A Christmas Carol* is the contrasting figure of the Fezziwigs, Scrooge's early employer. They show love of life and people in the Christmas dinner and ball held at the business. Work stopped early so everyone could help prepare for the festivities, and everyone participated in the dancing.

Yes, the dancing, and what dancing it was! Lively dances to country music; not the staid, formal dances of the peerage. We can assume that most of the dances were longways dances for "as many as will." Many pictures of Fezziwig's ball show Mr. and Mrs. Fezziwig joyfully leading the dancers under an arch and back to the front of the hall. My guess is that they were dancing something like *Sir Roger de Coverly* (in America, the *Virginia Reel*), or perhaps a more complex version of *Strip the Willow*.

One dance that very likely was danced at Fezziwig's was *The Christmas Hornpipe*. The dance is considered to be easy to dance, but it has enough variety in it to keep dancers on their toes and their minds sharp. Here is what we think was the original version of *The Christmas Hornpipe*. It is a proper duple, so the men stay in their line and the women stay in theirs. Couples 1,3,5, etc. are active but not crossed.

- A1 Actives balance twice with lady two (8)
 Those three circle left once and fall back to
 place (8)
- A2 Actives balance twice with gent two (8)
 Those three circle left twice and fall back to
 place (8)
- B1 Actives down the center (leave inactives
 behind), turn alone (8)
 Return and cast off with the twos (8)

B2 Same four, right and left thru (8)*

Right and left thru back (8)*

*Since this is a proper dance, the right and left thru is MM, LL: pass thru and wheel as a couple.

The Christmas Hornpipe was a favorite, and became part of the set of dances known as "chestnuts." Chestnuts are anything that in spite of being old or traditional maintains its popularity. When applied to dances, it means those dances (often found in New England) that have been danced forever, and no dance would be complete without a handful of them included in each evening's program.

Now, there are purists who say (with great pomp and authority) that the dances must be danced exactly as they were a 150 years ago. But these dances are country dances, and even in their heyday there were variations. Each community had their own style and tune. The folk process of change was already underway.

For example, New England callers Ted Sannella and Tony Saletan took *The Christmas Hornpipe* and changed the formation and the end of the dance. First they made the dance improper instead of proper for two good reasons: 1) in the balances with the two's, the active couple is what we think of as standard – man on the left and lady on the right; and reason 2) they changed the right and left thru over and back into long lines forward and back, then actives swing partner and face down. A nice change, and it is easier for the actives to progress to the next number two couple.

In the 1980's Don Armstrong took the same basic figure but set it to a beautiful waltz. The dance is called *A Waltz for Terry* (named for Don's daughter). It is improper duple.

A1 Actives balance twice with lady 2

Three circle left once around and send actives to gent 2

A2 Actives balance twice with gent 2

Three circle right once and pick up lady 2 to make lines

B1 Lines, three waltz steps down the hall, then step lift and pivot on the 4th measure

Return two waltz steps and cast off in 2 waltz steps (wide)

- B2 Ladies chain (a wide open chain, no courtesy turn,
but just left hands joined
Ladies chain back

Since this is the season of giving, give yourself a treat and find a dance where they dance the Chestnuts. They are still with us because they are good dances that just feel right. Or, give yourself (or your caller) a copy of *Cracking Chestnuts* (reviewed elsewhere in this issue and available from the Country Dance and Song Society). Or, even better, give someone a gift subscription to *American Square Dance* or a membership in the Lloyd Shaw Foundation. Don't forget the Northeast Square Dance is on line. Too many people who would really enjoy these publications don't even know about them. But best of all, give yourself the treat of good dancing throughout the New Year.

DANCE CENTER CALENDAR

By Donna Bauer

Sunday	High Desert Dancers	6:30 – 8:30 PM
Monday		
Tuesday	Private lessons	12 – 1 PM
	Karate	5:30 – 6:45 PM
	Tango	8 – 11 PM
Wednesday	Irish	5 – 7 PM
	Scandinavian	7:30 – 10 PM (1 st , 3 rd & 5 th)
	Hungarian	7:30 – 9 PM (2 nd & 4 th)
Thursday	Karate	5:30 – 6:45 PM
	Tango	7 – 11 PM
Friday	Shintaido	5:30 – 7 PM
Saturday	Irish Step Dancing	8 – 1 PM
	Tango	1:15 to 6:45 PM
	Folk Dancing	7 – 10:30 PM

The small studio is becoming very busy, and space is getting very limited. We have the hall scheduled for Monday night up until the end of this month and will be looking for another group. Friday night has been tough and we need to find a group other than Tango as it would compete with another venue.

EVENTS OF NOTE

Terpsichore's Holiday, December 27, 2009-January 1, 2010, Stonewall Resort, Roanoke, WV. Dance the New Year in with a stellar group of leaders, musicians, and friends. For last-minute Registrations, contact Barb McRae, 734-971-5027.

Ralph Page Legacy Weekend, January 15-17, 2010, Durham, NH, with Lisa Greenleaf, Tony Parkes, Latter Day Lizards, Old New England, and White Cockade. Info: www.neffa.org or Sara Dawson at 603-659-5612, rpdlw@me.com

The Pura Vida Dance Camp 2010 is scheduled for January 16-23, 2010. Camp Staff: Jay Ungar, Molly Mason, Peter Davis, Harry Aceto, Kathy Anderson calling & Beverly Lazar Davis, organizer. Your hosts: Ana and Johnny Soto and family, Albergue Hacienda, Moravia de Chirripo, Costa Rica. A contra dance experience with a difference: we do a social action project yearly for the native school children, and we dance to a great band and caller. <http://www.puravidadancecamp.com>

San Antonio Folk Dance Festival, March 12-14, 2120 With Christian Florescu & Sonia Dion, Sandy Starkman, George Fogg, & Vonnie Brown at Our Lady of the Lake University. Info. At www.safdf.org or Nelda Drury, 210-223-2951

RMDR Reunion Weekend, tentatively scheduled for mid-July, 2010. Watch for details in the March issue of the ADC.

Cumberland Dance Week, July 18-24, 2010, Lake Cumberland 4-H Leadership Center, Jabez, KY.

Send news of your dance event to the editor for inclusion in the next issue.

SOME THOUGHTS FROM LLOYD SHAW

May I timidly suggest that a dancing program must not be over-organized. It doesn't need a president and a secretary and a constitution and a cause. Read the history of the dance even back in the Middle Ages and see how often a new dance form sprang up and swept the country. Then the dancing masters organized it and codified it and analyzed it until it died. A new form then had to spring up from the people, only to get caught in its turn in the deadening trap of codification and rules and authenticity and extinction. We in America who so naturally love gavels and organizations must guard carefully against this danger.

It seems to me the people are hungry for these old communal dances. See how they turn to those poor thin stalks of green, the "big apple" and the "Lambeth walk." They are like horses that have been on winter pasture; they are hungry for the succulence of green and living things that spring up from the soil. Let them take them and do what they will with them. Don't cry out against their violation of traditions. When the traditions were alive, they violated everything in their own paths. It is the way of living things! Let us not offer our hungry horses the dead leaves of yester-year. If we offer them codified and sacrosanct and meticulously authentic dances, they will turn away from us. Let's give them the fresh green shoots that spring from these fine old roots. Let's turn 'em loose on the new green pastures and then clap our hands with joy when we see all America dancing.

(from the *Journal of Health and Physical Education*,
December, 1939)

Membership list page
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